The Musical Tempo

January, 1898

Vol. 3, No. 1.

DEVOTED TO THE INTERESTS OF
THE MANDOLIN
GUITAR
AND BANJO

G. MÜDER.

PUBLISHED BY
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THE MUSICAL TEMPO

VOLUME 3. Subscription Price, Fifty Cents a Year in Advance NUMBER 1.

PHILADELPHIA, JANUARY, 1898.

A. E. MORSE, First Mandolin
R. B. ASHLEY, Second Mandolin
R. W. NEUBAUER, Mandola
J. A. FOOTE, Guitar

THE PHILHARMONIC STRING QUARTET. (Fourth Season)

THE PHILHARMONIC QUARTETTE.

In the fall of 1895, Messrs. A. E. Morse and R. W. Neubauer, of Scranton, were discussing the manifold evils caused by mandolin clubs composed of a large number of persons with little musical ability; and both agreed that an organization of four competent musicians, playing the best classical and popular arrangements for these instruments, could do much to raise their musical value in the opinion of the music loving masses.

Accordingly the Philharmonic String Quartette was organized, and made its debut at Valentine Abt's first Scranton concert.

The unusual success which has attended its efforts proves the correctness of the ideas of its founders, and as a result it has a fixed place in the musical life of the very musical city of Scranton.

But one change has been made in the personnel of the quartette since its organization. Last year the second mandolin, P. J. Schupsert accepted a position as mandolin soloist with Cleveland's minstrels.

His place was filled by C. B. Ashley, who at the time was an expert amateur mandolinist. The feature of Mr. Ashley's playing is its smoothness and finish.

A. E. Morse, the first mandolin and director, notwithstanding that he is but 22 years of age, is a remarkably successful teacher and performer. He studied violin technic under R. J. Bauer, the leader of Bauer's Lyceum and Academy Orchestras, and perfected his training under Senor Jiminez, one of the original "Spanish Students." He is also an expert performer on the saxaphone, and plays with Bauer's Concert Band.

R. W. Neubauer, the mandola player, is a musician among musicians. A favored pupil of Theodore Hemberger, the director of the Scranton Symphony Orchestra, he naturally is benefitted by association with a man who was a colleague of Paderewiski and Joachim. Besides being an accomplished mandola player, Mr. Neubauer plays 1st oboe in the Symphony Orchestra.

John A. Foote, of Archbald, Pa., the guitarist, is acknowledged by competent critics to be the most expert guitar soloist in Northeastern Pennsylvania. Mr Foote is a composer and arranger of no mean ability, and in his solos exercises a nice discernment of the limits of the guitar's capabilities.

The quartette has an extensive musical library at its office, 414 Spruce Street, and. besides the leading American publications, possesses a valuable collection of Spanish and Italian classics.

Although the Quartette plays for many society and club engagements, its principal forte is lyceum and concert work. A specialty is made of playing obligatos to the usual piano accompaniment for vocalists, and at a recent concert at Carbondale, Pa., they rendered an obligato to Verdi's trio for soprano, tenor and bass, "Fi Prego O Padre."

They have recently issued a handsome folder setting forth their aims and containing many excellent press notices—evidence that their work is as profitable as it is pleasant.

G. MUDER.

Mr. G. Muder whose composition appears in this issue, is of German-Italian descent, and is a mandolin soloist of rare ability. He is teacher of mandolin, guitar and banjo at Wells College, at Aurora, N. Y., a college of the highest standing, Mrs. Grover Cleveland being one of its graduates. The mus cal conservatory connected with the school is under the direction of Herr Emil. K. Winkler, of Berlin, Germany, a cello virtuoso of high, rank and only the best of ability and talent is ever engaged at this school. Mr. Muder's repertoire includes all of Valentine Abt's works, also "Andante from Mendellsohn Violin Concerto op. 64," etc., etc. Mr. Muder is to some extent a pupil of the great Valentine Abt, and by dedicating his composition to him desires to express his admiration and appreciation for that consummate artist.

Mr. Muder is a teacher of mandolin, violin, guitar and banjo, and is first-class in every branch of his work. It is probable he will concertize at some future time. Students should not fail to study with this artist if they have opportunity, as he is a master of the mandolin.

THE MANDOLA.

By ROY B SIMPSON.

The November issue of THE MUSICAL TEMPO contained an excellent article by Mr. John W. Foote in answer to my article in September MUSICAL TEMPO on "Writing for the Mandola," and, while I appreciate his argument very much, I do not commend his light sarcasm.

I have letters in my possession from men who have studied in France and Italy under the best Italian teachers. As near as I can learn, when the mandola came into practical use, the problem of writing for it correctly, was never considered. The Italians did not think favorably of the instrument. It was slightly larger than the mandola of to-day and, to save time that would be lost in learning a different clef, the instrument was tuned an octave lower than the mandolin, and the music written in the treble clef.

Now, to refer to my September article: I said music for the mandola *should* be written in such and such a manner. I did not say it *must* be to be correct. My article was intended more for a suggestion than anything else.

Mr. Foote claims that the mandola parts in works by Bellenghi, Celli, Pirani and other artists are written "like a tenor part in a modern vocal score"—tune a mandola an octave lower than the mandolin, you have a combination bass and treble instrument—the "G" string being in the fourth space in the bass clef. Who writes modern tenor scores in the bass clef? I would like to learn of some modern arrangers who do.

Mr. Foote contradicts himself in the next paragraph in his article wherein he says: "Let us look closer and examine the text of these mandola scores * * * they more closely resemble 'cello parts, etc., etc." If such is the case why not abolish the mandola and call it the mandocello? There is such an instrument on the market, which has a twenty-four inch scale.

The proportionate difference in size between the mandola and viola over the mandolin and violin is not so great as Mr. Foote imagines—the vibrating air capacity in the mandola is not so great as that of the viola, consequently it is unreasonable to suppose the mandola should be as brilliant if it is tuned an octave lower than the mandolin. The scale of both the viola and mandola are nearly the same length—imagine a viola playing an octave lower than the violin in a string quartette.

Mr. Foote has visited the home of the mandola for a portion of his argument. I will go back and discuss briefly some of the old masters—the composers, Haydn, Mozart, Beethoven, Handel and others. Their original quartette scores—a large number of them—have the tenor parts written in the tenor clef. To play a string quartette on mandolins, transpose the viola part to the treble clef and play it an octave lower on the mandola would be an abortion and a sacrilege, to say nothing of "distorting the symmetry of the composition."

As I have before stated, my article on "Writing for the Mandola" was a suggestion, not a command nor an insult to the great arrangers for those instruments. This is an age of progress, and one must study out new effects and methods in music as well as other things. Since the mandocello has been placed on the market

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the rendition of string quartette music on first and second mandolins, mandola and mandocello is very practical—the idea I had in view when I wrote for the September number of this estimable journal.

I would not expect to write mandola parts to be published, otherwise than the system now in vogue unless some other system be universally adopted. I arrange for my own club to suit myself and hope to have the honor of playing for Mr. Foote some time in the future. I will warrant that he will be very agreeable surprised.

Mr. Foote is, no doubt, an older musician than I, and I respect his opinions. I will frankly say, however, that I am honest in my convictions and believe that I am not far from being correct in a number of instances.

Dallas, Texas, January 8, 98.

Written for THE MUSICAL TEMPO.

THE MUSICAL TEMPO.

By C. A. P.

Tho' the winter winds are blowing
And the air is piercing cold,
In the hearth the fire is glowing,
And to it the chairs are rolled;
"Johnny, dear, please read aloud
Last number of 'TEMPO' fine,
Pray don't refuse, just read the news,
All that's in the players' line."

Good natured Johnny reads it through,
Writings on B., M., and G.,
Examine next the music new,
Finds solos for each the three;
"Get your guitar and mandolin,
(Each a Graupner & Meyer,)
You're tuned too low, raise your banjo,
A string a trifle higher."

"Now they're in tune, first we will play
O'er this M. and G. duet."
"A finer piece, this will I say,
I never have heard as yet."
So say the listeners one and all
Hearing the melody pure,
"By it captured, we're enraptured,
The best of its kind, we're sure."

"Now let us hear from the banjo,
TEMPO'S music will suffice,
It must contain a fine solo,
The others were all so nice,"
"Ah! that is what we call music,
'Tis a melody! sublime,
No ancient strain wrote o'er again,
But a piece of modern 'Time.'"

"Guitar solo next on the list,
'Tis a grand and noble theme,"
"Play it once more," they all insist,
"It with melody does teem;"
Fine is the music. All agree
That the 'TEMPO' is immense.
Give praise where due, then surely you
Praise it's musical contents.

As the fifteenth of each month comes 'round,
Players anxiously waiting,
'TEMPO'S' arrival safe and sound,
Excitement then abating.
The instruments once more are heard,
Slide, snap, pick, slur, tremolo,
Three cheers we say, Hip, Hip, Hooray!
And a tiger for t e 'TEMPO.'

WHAT OTHERS SAY.

THE MUSICAL TEMPO is a champion.
RICHARD J. PRESTON.

THE MUSICAL TEMPO, is indeed, a sparkling little paper.
VALENTINE ABT.

THE MUSICAL TEMPO is a very welcome visitor at my studio.
J. W. MCLOUTH.

Christmas number of THE MUSICAL TEMPO received. It is great
E. PRITCHARD.

It is good and there is no doubt but what you will make it a success in every way.
E. H. FREY.

It is one of the neatest, cleanest, as well as brightest, musical journals I have ever seen.
ROY B. SIMPSON.

Your paper is a clean little sheet, and deserves support and recognition from all desirious of keeping up to date.
W. J. KITCHNER.

I liked the sample copy sent me very much and trust you will receive many subscribers. Find enclosed $1.00 for two subscriptions.
E. A. BYRON.

Have been a subscriber to several of the Banjo, Mandolin and Guitar magazines for several years, but find yours as bright and interesting as any.
N. S. LAGATREE.

I received the Christmas number of THE MUSICAL TEMPO and am much pleased with it. Your aim is to suit both classical and amateur musicians. That is what the people want, and success to you.
ALF. LUSK.

Copies of THE MUSICAL TEMPO received, and have read them over thoroughly. In all earnestness I assert that you are publishing the most intelligent and newsy banjo, mandolin and guitar paper of them all. You do not subordinate matters of interest to the instruments mentioned to blow your own horn.
W. G. COLLINS.

A SUCCESSFUL PUBLISHER.

A young composer and publisher of mandolin music who has made a name for himself is Van L. Farrand, of Menominee, Mich. His compositions are very original and possess much merit. The Boston Ideals, Euterpe, Concord, and a number of leading clubs throughout the country are using them as "star" numbers on their programmes. His latest march "The Prince of India," was an instantaneous success. It contains that life, swing and movement that characterizes a taking march, and is just the thing for an opening number.

It Happens Every Day.

Customer (to clerk at music store).—I want to look at some mandolin music.

Clerk.—About what grade do you want?

Customer.—I don't care very much what grade, as there isn't any I can't play.

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Mr. Willie K. Vanderbilt,
who will render
his
New "Coon" Song,
"I Want Yer, Ma' Honey,"
Accompanying Himself
ON THE BANJO.
Unparalleled Attraction,
THE HOWLING SWELLS,
The Genuine and Original;
All Others are Imitations.
GRAND CAKE WALK.

Mr. Willie K. Vanderbilt and the Howling Swells had a private rehearsal in Mr. Vanderbilt's very fine house, at Fifth avenue and Forty-second street, on Wednesday night, declares the *New York World*. That great white mansion has long been dark and cold; that night it glowed with light. The windows were half open and through them was wafted to the avenue the cheerful plunkety-plunk of the banjo and that pensive melody that Nero sang when Rome was burning—"There'll be a hot time in the old town to-night."

Mr. Vanderbilt has cultivated a taste for the banjo. He demonstrated it a fortnight ago when, at the head of thirty fashionable women and men, he surprised Mr. and Mrs. Henry Sloane at their residence.

Brook and Denton, the banjoists, composed the orchestra on that occasion and played break-downs and waltzes. "The howling swells" danced both with equal agility.

On Wednesday night Mr. Vanderbilt gave a theatre party of twenty and took his guests home for supper. Among them were Mr. and Mrs. Oliver Harriman, Mr. Fred Beach, Mr. Fernando Yznaga, Mr. Norman de R. Whitehouse, Mr. and Mrs. Trenor Parke, the Misses Morton, Miss Randolph and a few others.

After supper everybody sang in chorus, and Mrs. Oliver Harriman, who has a delightful soprano, sang several of May Irwin's ballads.

Then came the event of the evening. Willie K. Vanderbilt himself sang in a rich barltone voice, "I Want Yer, Ma' Honey!" first as a solo and then as a duet with Mrs. O. Harriman. At this part of the programme, which was so great a success that it was repeated several times upon vigorous encores, Oliver Harriman made a proposition which, he said "Took the cake."

Mr. Vanderbilt chose his partner, the other man took theirs. Sullivan street would have paled with envy—Minette lane was outdone by the cake walk that followed.

Mr. Vanderbilt intends to have a small dinner dance and cotilion at his house for his niece, Miss Sloan, some time in February. Mrs. William D. Sloan, his sister, will not go out of mourning this winter and will not entertain at her house. Besides Mr. Vanderbilt will give several dinners and theatre suppers, so very fashionable this season.

New Music

Publishers sending us music to be entered in New Music column must invariably write their name on wrapper, enclosing slip marked "New Music," in order to receive proper notice.

N. S. LAGATREE, Saginaw, Mich.

"In Idle Moments," Gavotte, (Lagatree), mandolin orchestra ..... .75
"Lokah Schottische," (Lagatree), 2 banjos..... .25
"In Idle Moments," " banjo orchestra 1.25

ROBERT THOMPSON, Ilion, N. Y.

"Iola Polka," (Thompson), 2 banjos ..... .35

FRANK J. BACON, Hartford, Conn.

"The Bride of Fifth Avenue," March, (Bacon), banjo solo..... .35
"Twilight Reverie," March, (Bacon), ... .40

W. C. KNIPFER, Meriden, Conn.

"Guinea Box Polka," (Knipfer), 2 banjos ..... .50

SANDERS & SLAYMAN, Washington and Baltimore.

"The Tramp," (Miller), vocal ..... .60

F. O. GUTMAN, Cleveland, O.

"Georgena," March, (Dillebar), 2 mandolin and guitar ..... .50

THE TRADE.

J. E. Agnew, the enterprising publisher of Des Moines, makes a specialty of mandolin club music.

E. C. Ramsdell, of Boston, issues a large catalogue of music for band, also a number of arrangements for mandolin and guitar by George L. Lansing.

The mandocello, recently put on the market by the Barrow's Music Co., is quite a valuable addition to the Mandolin Orchestra. It is similar in shape to the mandolin, but four times as large.

CONCERT BY THE BOSTON IDEALS.

The fifth of the Boston Young Men's Christian Association entertainment course last Thursday evening, December 23d, at Association Hall, was furnished by the Boston Ideal Banjo, Mandolin and Guitar Club, assisted by Mr. Charles T. Grilley, entertainer.

The Ideal club, the pioneer club of its kind in the country, added to their already high reputation by the splendid rendering of the many difficult selections on the programme. When we consider that some of our best overtures are being played with artistic skill and expression on these once despised instruments, which, only a few years ago, were simply considered fit for negro melodies and jigs, we can see that great advancement has been made both by the manufacturers and players. Much of the advancement is due to Mr. George L. Lansing, the able director of the Ideal club, who has worked most conscientiously for years to elevate these instruments to their present high standard.

Mr. Grilley in his scenes from Shakespeare's "Midsummer Nights Dream," was inimitable. His interpretation of this beautiful comedy and impersonation of its many characters, was true to life, and his facial expression kept the audience continually convulsed with laughter. Mr. Grilley's success in Shakespeare's comedies is due to genius and faithfulness to detail.

Anyone who is troubled with the blues should take a good dose of the Ideal club, well mixed with Grilleyism and we warrent a sure cure immediately.—*The Boston Times.*

Here and There

Mr. H. L. Theis, of Marietta, Ohio, reports business booming in that city.

If your club is looking for good music, our '98 catalogue will interest you.

Signor Pettine has been engaged for a mandolin recital at Centerville, R. I.

The Euterpe Club, of Boston, will give their eighth annual concert next month.

Arthur H. Plante, of Dover, N. H., will soon return to Boston, his former residence.

For mutual benefit in answering advertisements, please mention THE MUSICAL TEMPO.

Messrs. Wilgus & Weber, of Baltimore, have removed their studio to 235 Park avenue.

A. C. LaChance, of Montreal, Canada, is instructor of a number of colleges in that city.

Any of the music advertised in THE MUSICAL TEMPO can be obtained from its publishers.

Signor Pettine scored a big success at Boston, with Reeves' American Band, New Year's Eve.

E. A. Byron, of Newburyport, has a large class at Haverhill, besides a progressing club in Newburyport.

The Orpheus Club of Massilon, under the direction of J. E. Tordt, is one of the really first-class clubs of Ohio.

E. A. Byron, the popular teacher of Newburyport, is preparing for two concerts to be given February and March 1st.

John C. McClellan has charge of the mandolin and guitar department of the Potytechnic Institute, Medlothian, Texas.

Mr. Richard Hempel, of Atlantic City, teacher of zither and mandolin, is a graduate of the Dresden Conservatory, Germany.

We have in press a number of Signor Pettine's compositions Look for announcements in our next issue of THE MUSICAL TEMPO.

N. S. Lagatree has just issued his latest success, "In Idle Moments" Gavotte, for mandolin and banjo orchestra. The melody is bright and catchy, and not difficult to play.

Mr. Chas. A. Perrigo, Sacket's Harbor, contributes a page of interesting matter. We regret that our limited space will not permit us to publish much more interesting reading from his pen.

Mr. Claude E. Vincent, of Grafton, Ohio, always keeps his pupils in touch with the doings of the mandolin and guitar world. This interesting association doubtless accounts for his large class.

Signor Pettine, the mandolin virtuoso, has been astonishing the New Englanders with his wonderful playing. His solos, with Military Band accompaniment, are said to be a revelation and especially attractive.

Alfred A. Farland gave a recital at Dallas, Texas, February 5th, under the management of Roy B. Simpson. It goes without saying that under the excellent management of Mr. Simpson, Farland was a complete success.

The Concord Mandolin and Guitar Club under the leadership of Frank A. Leavitt, assisted by Erastus Osgood, impersonator and monologist, have just completed a very successful concert tour throughout the state of New Hampshire.

Alfred A. Farland has been busily engaged with concert work the past two months, having booked over one hundred concerts and recitals. The banjo, in the hands of such an artist as Farland, will accomplish wonders for the instrument. In California, Mr. Farland played a matinee engagement.

The Apollo Banjo, Mandolin and Guitar Club, of Saginaw, gave a very successful concert in that city. The Saginaw *Herald* pays the following to the club and its instructor: The feature of the concert was the playing of the Apollo Banjo, Mandolin and Guitar Club. Mr. Lagatree's qualifications as an instructor of up-to-date methods is evidenced by the artistic playing of the boys.

Valentine Abt has been playing a number of concerts through the West. Mr. Abt has also booked a number of engagements for Maine, Massachusetts and Connecticut. No mandolinist has ever impressed musicians and the music loving public to such a degree as has Mr. Abt. The admiration which he has excited by his remarkable technique and wonderful tonal expression is simply unbounded.

C. J. Levin, the wonderful mandolinist of Baltimore, paid THE MUSICAL TEMPO office a brief visit during the holidays. Mr. Levin will, begining with next fall, devote most of his time to concert work. To hear him play the mandolin is a treat, and we sincerely hope he will play in every city from Maine to California. With such soloists as Abt, Levin and Pettine the mandolin's popularity is but in its infancy.

A grand musical entertainment was given by the Crescent Club, of Carbondale, Pa., at the Grand Opera House. Mrs. O'Brein, Mrs. Wooler and Kelly, Scranton's leading vocalists were prominent features. The first two are members of the Elm Park Church Quartette. To be associated with artists of this rank was in itself a concession to the musical fitness of the mandolin; yet this is not all, the closing numbers "Ti Piego O. Padre," a vocal trio, with obligato rendered by the Philharmonic Quartette, was the most successful selection on the programme.

Bijah Wheatly.—"My uncle is a great musician. He plays a solo mandolin in a club."

Dija Oatcake.—"Huh! that's nothing. I have got a cousin that plays a better one than that. He plays a "Graupner & Meyer""

All players can, by one hour of our regular treatment, have their fingers always in the pink of condition. If there is no branch office in your city send them securely wrapped by registered mail, together with one dollar to Prof. S. Saur, 99 Jotarin St., Sitt City.

The Musical Tempo

PUBLISHED MONTHLY BY

GRAUPNER & MEYER

Third and Bristol Streets, Philadelphia, Pa.

EDITOR, - - - - - - ALVIN BUDSEIGN

Subscription price, - - - 50 cents per year
Foreign Subscription - . - 75 " " "

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THE MUSICAL TEMPO is devoted exclusively to Music and Musical Instruments, and particularly the Mandolin, Guitar and Banjo. It is always our endeavor to tell you something new each month, and keep you informed of what is going on in the musical world. Contributions from teachers and scholars are cheerfully published. But observe that you must write little and often, so as to give every one a chance.

PHILADELPHIA, JANUARY, 1898.

EDITORIAL.

MONEY IS THE ROOT OF ALL EVIL.

THE above title, I think, is befitting most any profession, and, while music is more or less a luxury, it is probably more noticeable among musicians and music dealers than any other.

While on my way to rehearse with a friend one evening, shortly before the holidays, I by chance passed a very attractive barber shop. Thinking it would do me no harm to get a shave before rehearsing, I stepped in. Finding several ahead of my turn, and being in no special hurry, I did not object to waiting. I had scarce picked up one of the daily papers, than the conversation between one of the customers and a barber attracted my attention.

"Yes," said the customer, "I should advise you to buy her a mandolin, because I think a guitar a little awkward for a lady to handle."

"Well," said the barber, strapping his razor "I think so, too."

From what I heard I supposed the barber was about to make his sister, or somebody else's sister, a present of a mandolin or a guitar, and was asking the customer his advice.

"How much does a good mandolin cost?" asked the barber.

"Oh! you can get them anywhere from a dollar to twenty-five dollars, but since you say she has never played, I wouldn't buy anything too expensive; yet, get her something good, say $3.50 or $5.00."

The barber stood erect, seemingly surprised at the price mentioned.

"Now, look here Charley, I asked your opinion, but when you catch me throwing away five dollars for a mandolin, you'll know it."

"You know before I came to work here I had a little shop of my own in ——, and during the day (when barbers have more time than anything else on hand) I took lessons on a fiddle. When I started out I bought one of those *good* ones for $5.00 and before three months I found that what I supposed was a good one, was the poorest kind I could have purchared. The fiddle I've got now cost me nearly a hundred dollars, figuring the money I've spent in finding a good one, so that I have come to the conclusion that a mandolin that sells for $5.00 can't be much. Besides, I want this girl to have a good one, if it costs ten times $5.00.

"Well," said the customer, "It's all right if you have the money to spend for an instrument, but I think any one who pays more than $5.00 for a mandolin is foolish."

"My experience in buying musical instruments has taught me that the best is none too good to begin with, and when I pay twenty-five dollars for a really good instrument I won't regret it."

"I tell you, George, that is too much. Why, to give you an illustration that musically, you are not up to date: In our club we have seven members, and we never have to pay for a single piece of music. Now, listen, here is a scheme that you want to work. When we want some new music I write to one of the publishers in New York to send us a selection of new music, and they send us by mail a dozen or so. After we try them over we find possibly a half-dozen pieces to suit us. Each one of the boys takes a piece with him, copies and brings it with him at our next rehearsal. Then we return the lot of music, saying it is not the grade of music we were looking for. When we need a new programme one of the other boys writes to Chicago for a selection, and another to St. Louis, and so on, until everyone in the club has sent for a selection. You want to be careful that you do not send for music in your own name more than once, or they may "get on to you."

Whenever you need any strings, write to some music house and ask them to send you a sample set, also write them that you are a teacher and can use a great many, providing they can furnish you with the right kind of a string. Of course, some of the dealers may not send you samples; if they don't, send somewhere else. I tell you, my boy, you have lots to learn about the music business even if you did play the fiddle in ——.

By the time the conversation reached this point, the barber had finished his customer, and he left the chair. As he put on his overcoat, he continued: "George, I wish you would put that on the slate, I'll be over Saturday night and put you onto a scheme to get a mandolin cheap," and, with a wink of his eye, he was gone.

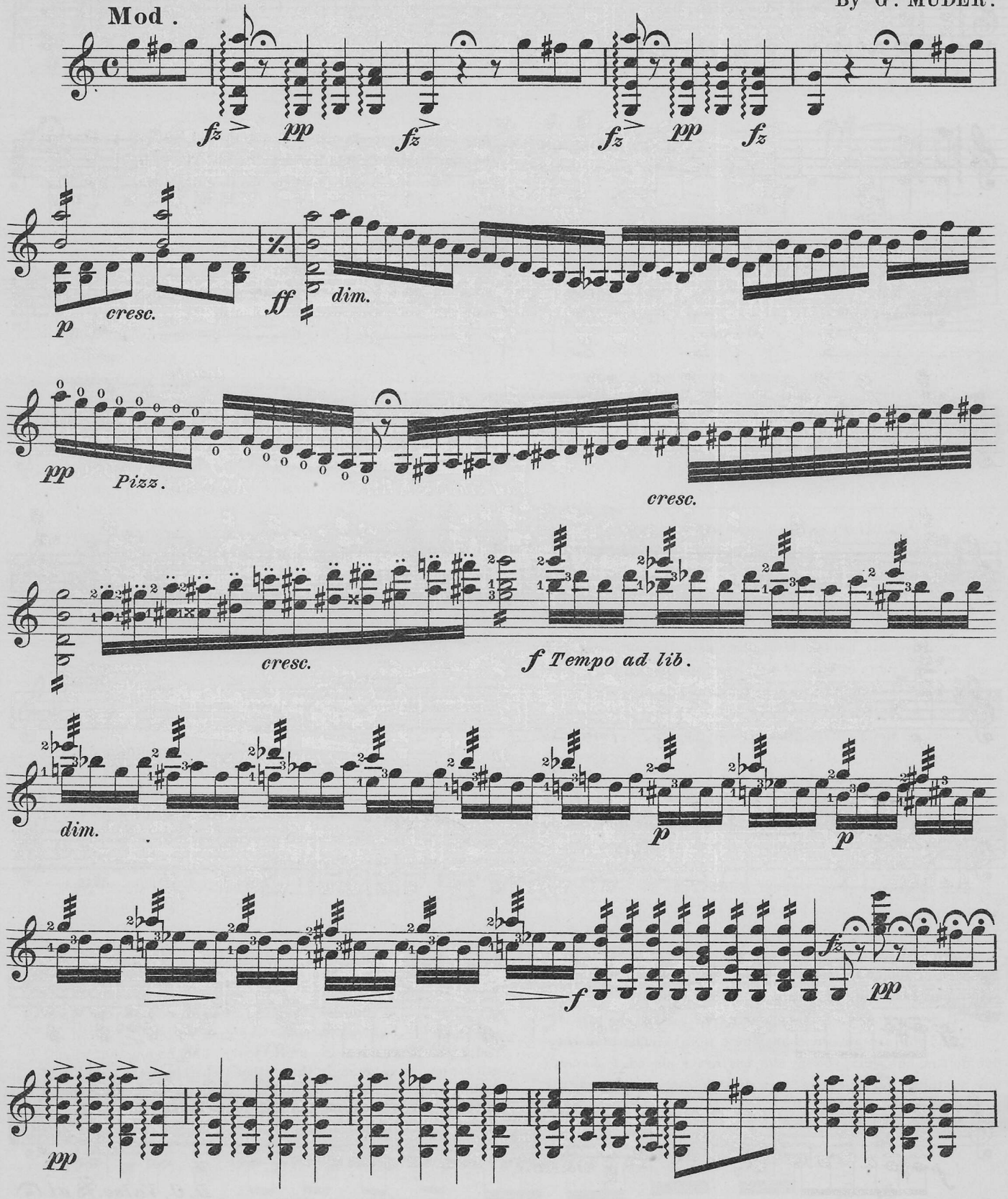
After he had gone my thoughts turned toward the many postals and letters we receive from just such customers, and I was really glad to see a real live musician (?) I am hoping that when I call for my Saturday night shave that I shall have the pleasure of finding a scheme to buy a mandolin cheap, as no doubt it would interest some of the readers of THE MUSICAL TEMPO.

FANTASIE "A TRIBUTE".

Original Mandolin Solo.

o *Left hand Pizzicato*
| *rolling down stroke near the bridge.*

By G. MUDER.



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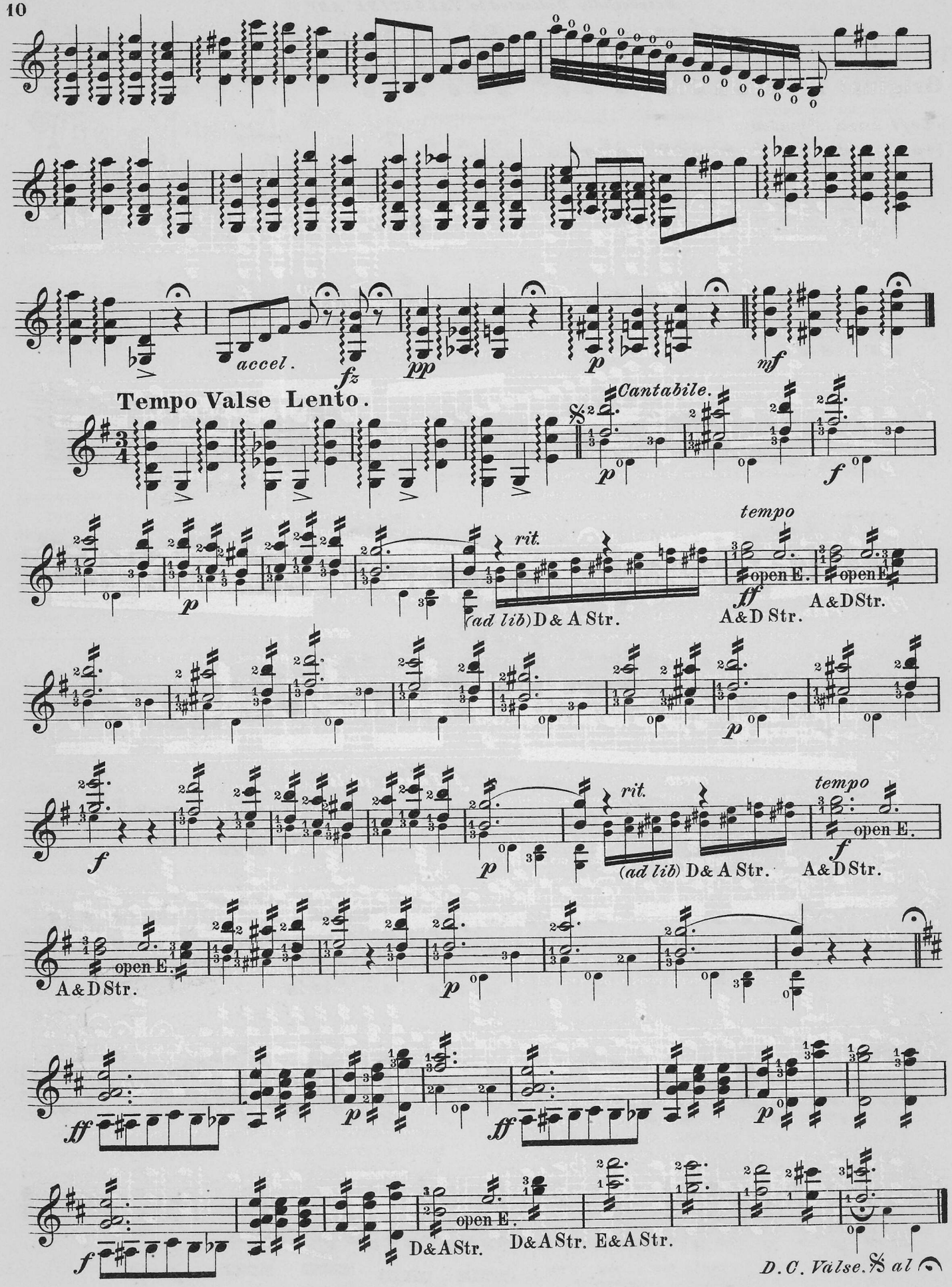
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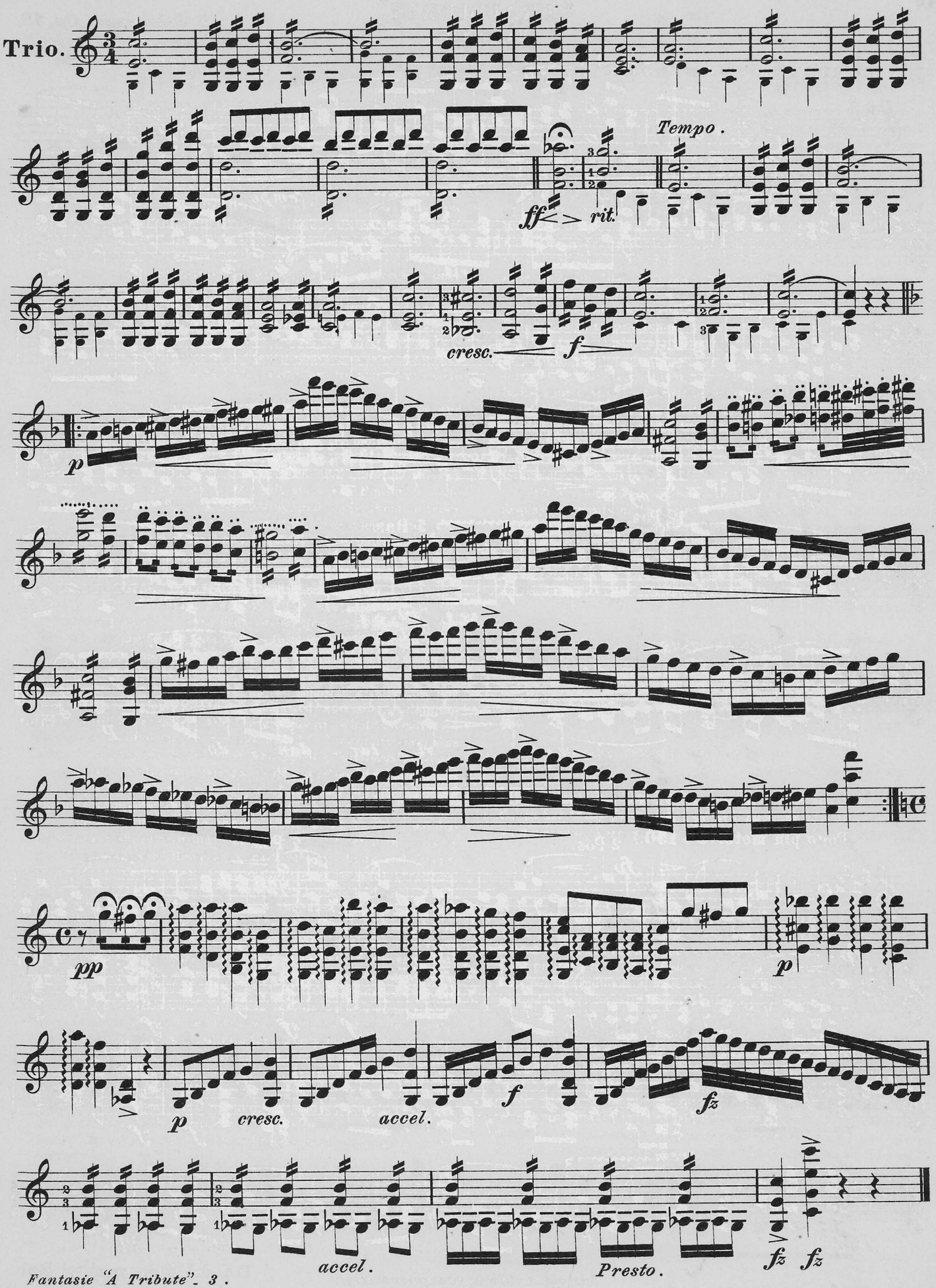
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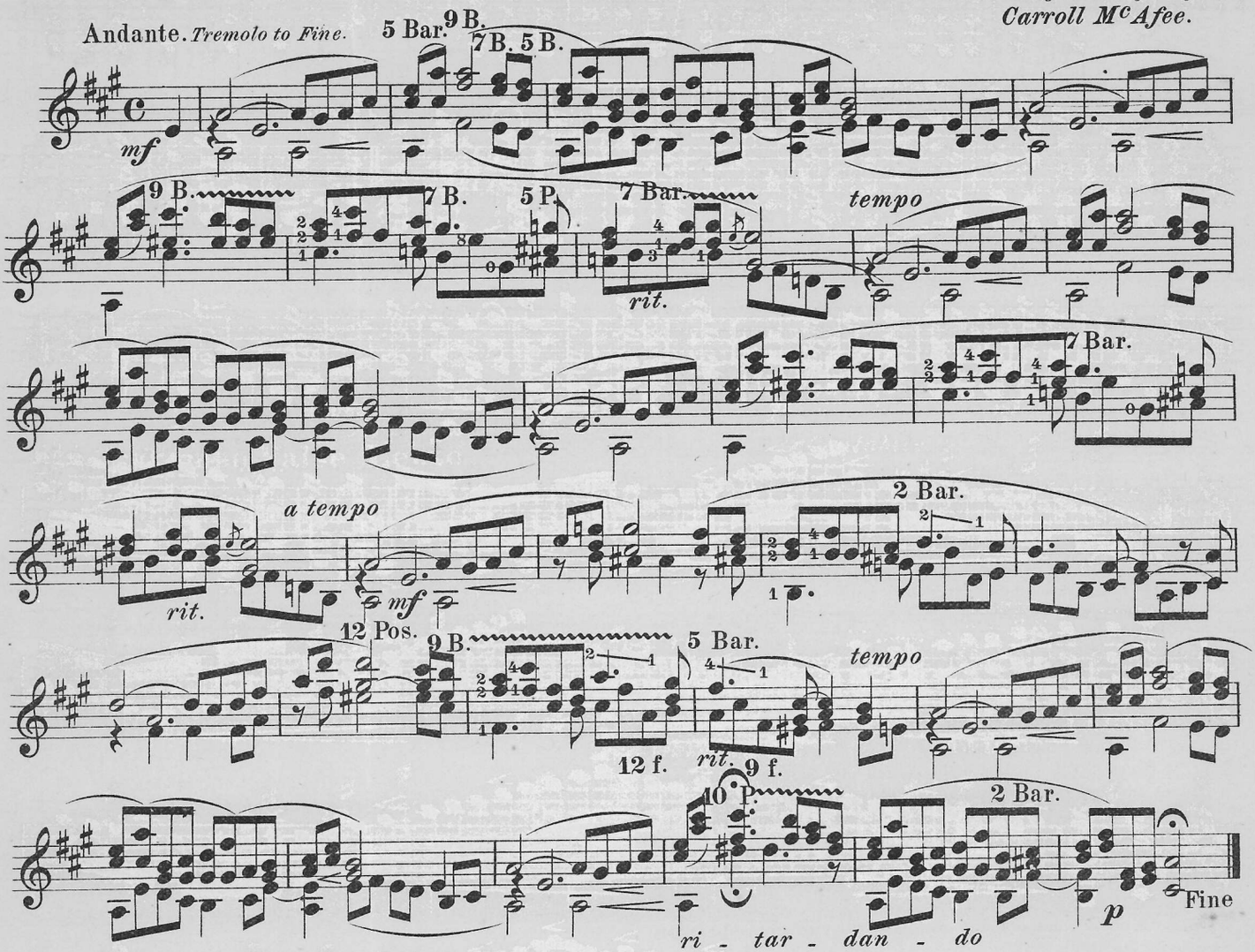
To my friend Mr. Bert V. Galbraith, Brookville, Pa.

"TRAUMEREI."

Banjo Solo.

R. Schumann, Op. 68.
Arr. for Banjo by
Carroll McAfee.

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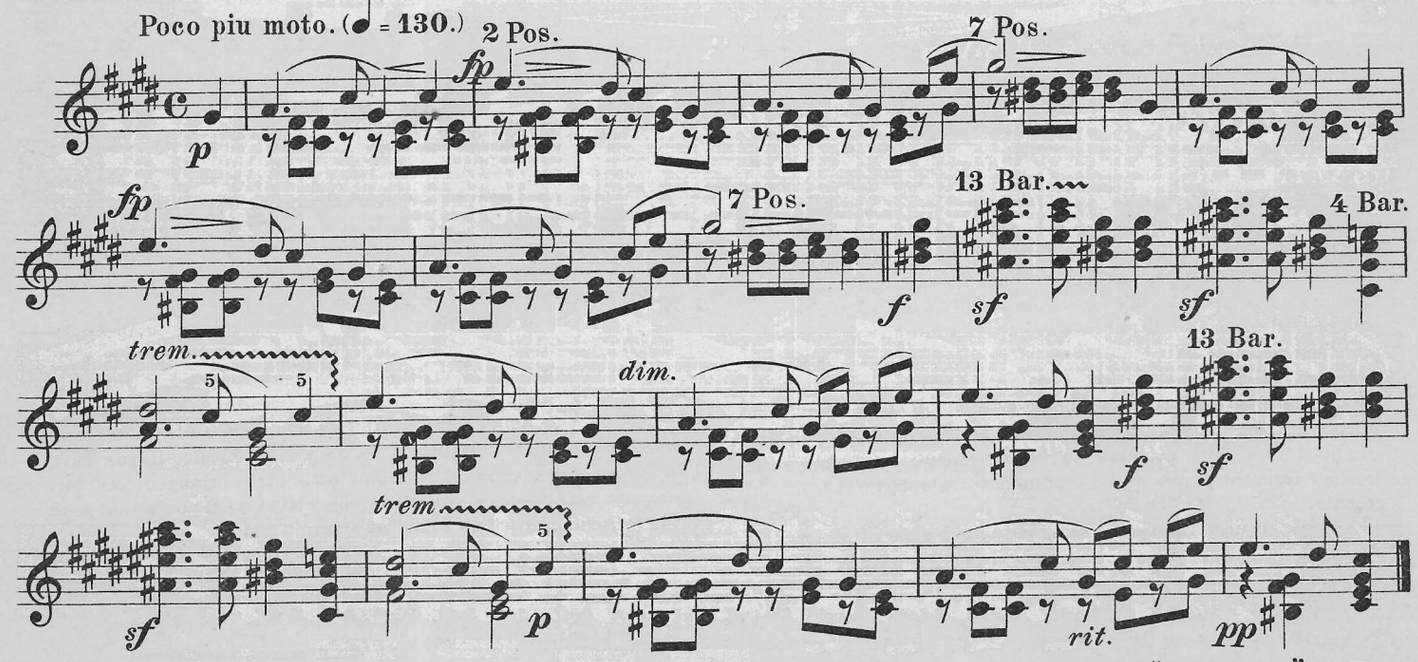
D. C. del "Traumerei" al Fine.

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WASHINGTON GIRLS AND THE MANDOLIN.

Washington girls have been madolin mad for some seasons past. All classes, from society bells to shop girls, have had a fling at the twangy instrument, and half the white fingers in the Capital City are covered with little corns made by faithful pressing of the stubborn strings. Yet, after one has spent half an hour among the studios where the graceful art is born and nurtured, one ceases to wonder at the enthusiasm. Fancy a long, light, airy room, artistically draped and daintily furnished ; palms, couches, a piano, and numberless stringed instruments strewn about in picturesque infusion. Such was the mandolin studio I invaded one afternoon last week, and the alluring smile on the face of the young and dashing professor, who met me at the door, and who proved to be its presiding genius, seemed reflected in all about him. I whispered my business, and with the air of a French dancing master he bowed me to a divan, where I sank back among the cushions, prepared to watch proceedings.

The whole afternoon I saw girls come and go in droves, and such a pretty lot of girls it has seldom been my luck to gaze upon. There were Southern girls in profusion, and the daughters of our Southern Congressmen who haunt this studio are not a few in number. To watch them, dreamy-eyed and graceful, as they twanged their mandolins to the soft notes of "Narcissus" and "Louisiana Lou" was most fascinating, and I saw them in fancy on moonlit verandas plying their little instruments and, with killing glances from those dazzling eyes, breaking gallant Southern hearts.

There were girls from the far West who leaned to breezy two-steps and marches, and drowned the dulcet tones of "Louisiana Lou" with the ringing notes of "The Stars and Stripes" or "The Honeymoon." One little French girl had an awfully bad temper, and but for the constant soothings and persuasions of the handsome professor would have broken her mandolin in a thousand pieces over the backs of chairs and music-racks during the course of an extremely stupid lesson. At the sound of a false note she rose with blazing eyes and highly disgusted expression, exclaiming in her shrill little treble, "Oh, I would like to—what you call it?—destroy ze mandoleen over my own hade!" Two pretty shop girls came in during the noon recess and spent a laborious half-hour tugging away at the wiry strings, while a tired-looking newspaper woman, a typewriter, and a couple of actresses in Frenchy poke-bonnets, completed the afternoon's list."

The lesson itself was a curious affair, as unlike the usual disagreeable task as possible. The girls arrived often in pairs or parties and disposed themselves artistically on chairs and divans, while the professor opened proceedings with pleasant greetings, solicitious inquiries after the health and welfare of each pupil, and remarks on the last new opera, the latest waltz-step or any other bit of interesting gossip. Then the flow of conversation began, and all during instruction everything was discussed from the latest fashion in dogs to the brilliant feathers of a passing hat, which the girls were allowed to view through the telescope lying for such purposes on the professor's desk. One would hardly have known that a lesson was in progress, but for the occasional corrections from the teachers and the monotonous twang of the mandolin. But good work was put into the twenty minutes of industry, and each pupil departed quite satisfied and happy. The young professor gallantly assisted the girls with their wraps, skillfully tucking in the sleeves, after which came a glance in the large mirror "to see if my hat is on straight" and sociable, long drawn-out good-byes, with promises to "really practice lots before next lesson" from the pupils, and compliments or admonitions from the teacher.

At the request from one young lady for a glass of water, the entire party was promptly served with lemonade and soda from a neighboring drug store. In fact, the whole thing seemed a social affair, rather than a business arrangement, and dispelled my wonder at the enthusiasm of the girls for mandolin playing.

"Tell me," said I to the professor, in a moment of leisure, "do those girls really make any progress in the accomplishment?"

"Progress!" was the emphatic reply, "many of them master the instrument. Of course those who come under this category must have been proficient in some other line of music beforehand. You see we make things easy and pleasant for the girls in order that they may retain their enthusiasm as long as possible. One cannot accomplish much on these stringed instruments unless he is really fond of them and takes the whole training as an enjoyable pastime rather than a task. What a bore it would be, for instance, to watch a young lady in a sailboat on a moonlight night, bending laboriously over a mandolin, with face screwed up and teeth clinched, grinding out a tune. Gracefully, lazily, and easily, such instruments should be played, and only those who love them can handle them so. Much medicine is not needed in the study and we coat it plentifully with sugar." Here the entrance of the two actresses in poke-bonnets precluded further confidences, and I, well satisfied with my afternoon's entertainment, prepared to depart.

While I donned my chapeau the actresses removed their gloves, displaying twenty much bediamoned fingers, and at the same time keeping up a perfect babble of conversation. Magnificent mandolins decked with college colors were produced, and as I passed out of the door and down the dingy stairway, the last sound that wafted itself to my ears was the clatter of the girls to the swinging accompaniment of "Louisiana Lou."

IRENE ROWLAND.

CORRESPONDENCE

I recieved the Christmas number of THE MUSICAL TEMPO and am much pleased with it. Your aim is to suit both classical and amateur musicians; that is what the people want, and success to you.

ALF LUSK.

THE MUSICAL TEMPO is very instructive.

CHAS. HATHAWAY.

Enclosed you will find stamps, send me another copy of December MUSICAL TEMPO. It will outshine all other musical journals if you keep it up.

W. C. KNIPFER.

ANOTHER OPINION.

To the Editor of THE MUSICAL TEMPO :—

I have just received the back numbers of THE MUSICAL TEMPO ordered, and read each and every one with much interest. Your progress from your first issue is noticable, and I trust you as well as the publishers, have been rewarded for your efforts. A journal like yours will do much toward elevating the mandolin, banjo and guitar.

I was particularly pleased with the September number containing Mr. Simpson's article on "Writing for the Mandola."

Our club has for some time been using a mandola tuned an octave lower than the mandolin. After reading Mr. Simpson's article, our mandola player tuned his instrument a fifth lower, and we all immediately recognized the improved effect. If you have any music for mandolin orchestra with parts arranged like Mr. Simpson mentions, or either in treble clef, I wish you would send me catalogue, for which I enclose stamp.

GEO. H. MILLER.

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TIPPLES' MUSIC STORE.

By ERASTUS OSGOOD.

[I doubt not many readers of Mr. Stewart's *Journal* have been quick to recognize the sterling merits of THE MUSICAL TEMPO, and are at present subscribers to both papers, and, will it be egotism in me to believe, that some of my musical friends may recall the sketches that appeared in the journal some two years ago, over my signature, dealing with the adventures of Miss Tipple and Bowler, under the respective titles of "Our Banjo Club" and "Tipples' Bright Idea."

As I have received at sundry times letters requesting me to favor the writers with still another page in the life of the illustrious Mr. Tipples, with the permission of the editor, will avail myself of the columns of THE MUSICAL TEMPO placed at my disposal and endeavor to renew old acquaintances by relating the unfortunate experience and vain efforts on the part of my hero to conduct a music store successfully. So with this little prologue, will dash at once into my story.]

Owing to the demands and vicissitudes of business, and other manifold changes of the world to which the flesh is heir, the original members of the Rosedale Banjo Club had been widely separated.

"Miss Bloom" had long since become the happy wife of Mr. "Willie Snow," and if the veracity of their next door neighbors can at all be relied upon, two little Snow squalls have frequently been heard to make the echoes of the night, in spite of the lulling influence of their doating father, singing in most pathetic accents,

"O Would I Were a Boy Again."

Tipples had removed to a New England town to enter the music trade, and when business at last called me to the Granite State, I hastened at once to look up my old friend. And what a throb of pleasure my heart gave when I read the glaring sign in white letters on a blue ground

"TIPPLES' MUSIC STORE."

How surprised he was to see me, and how delighted I was to see him, and how we both shook hands over and over again. He was the same old Tipples, even to his *stutter*.

"Well, and how are you getting on?" I asked, after we had both assured each other that the present moment was the happiest of our lives.

After an ominous pause, Tipples replied: "I have made *some* money, but, Bowler my boy, never enter the music business as a means of livelihood; *you* haven't the patience, nor the f-f-flow of language."

"Is it so much more ex sperating than other branches of trade?" I inquired.

"Yes," replied Tipples, solemnly, "it is a series of contradictions, in this way: you are supposed to be living in an atmosphere of beautiful chords and harmonies, when as a matter of fact your customers are constantly striking dischords in your soul, till your entire anatomy becomes like a chime of s-s-silver bells out of tune."

"Can you give me an illustration," I asked, becoming interested.

"Easily," replied Tipples. "I had a case, only yesterday, that would try the patience of a saint."

"Trade had been dull all the morning, and when about eleven o'clock a handsomely dressed lady entered the store, I stepped forward to meet her—all smiles and graces."

"Have you *Ava Maria*?" she inquired, with sweet simplicity.

"By whom," I asked, "for, of course, you know as well as I do, Bowser, that there must have been a thousand, more or less, *Ava Maria's* written."

"I don't know who it is *by*" replied my fair customer, while an indignant frown clouded her face.

"Well, you see, my dear madam, there are so many *Ava Maria's* written. I have fully twenty in stock at present. Could you tell the one you want if you heard it?"

"Yes, she thought she could."

Now, would you believe it, Bowler, she got me to play those twenty *Ava Maria's* all through, never stopping me till I had entirely finished each one, when she would calmly remark:

"No, that is not it."

At last I became desperate and exclaimed, "Madam, unless you can give me some further clue, I am afraid I can not help you to find the *Ava Maria* you wish. Can you not hum a few bars or ——

"I know the first words," she said, "if that will assist you. It begins——

I have a secret in my heart, Air Maria."

By the living jingo, Bowler, she was looking for that old chestnut, *Sweet Marie*.

"Most exasperating, certainly," I assented, with a straight face, though inwardly I was bursting with laughter.

"But then," I continued, in a conciliatory tone of voice, in your line of business you must come in contact with some really fine musicians—artists, in fact."

"*Artists!*" repeated Tipples, and the sarcasm betrayed by his inflection was withering to the last degree. *Everyone* now days is an *artist*. Let a violinist become proficient enough to play "Wait for the Wagon," in really good jig time on his darned old f-f-fiddle and he issues teaching cards with Professor before his name, and I would lose his trade forever if I should intimate that his performance fell short of Ole Bull.

For a few moments Tipples remained silent then he began to shake with suppressed laughter.

"By the way, Bowler, did I ever write you about the musical I gave at my house last spring, and how it was turned into a howling farce by Brown's baby?"

(TO BE CONTINUED.)

Don't Tell Them.

Mrs. Dolce (to her daughter who has just returned from her vacation).—Why, Nellie, your playing has improved wonderfully since you left for the seashore.

Nellie.—If it has, I hardly think it the result of faithful practice, mamma.

Mrs. Dolce.—What else could it be then?

Nellie.—The only thing I can attribute it to is the action of this mandolin I bought while there. All those difficult passages I practiced on for hours at a time last winter I can now play with ease.

Mrs. Dolce.—What make is it, dear?

Nellie.—A "Graupner & Meyer." Almost every player I met there played them.

Mrs. Dolce.—If I were you I would'nt tell the rest of the girls about it, and they will think that its your ability and not the mandolin.

THE MANDOLIN ORCHESTRA.

By OTTO G. SCHAL.

Written for THE MUSICAL TEMPO.

Of the different music furnished at receptions and concerts the mandolin orchestra seems to be attracting first and last attention. I remember but a few years ago when a mandolin orchestra or club was considered but a novelty, and really the music rendered five years ago, I must say, was not the most important aid in assisting the mandolin to its position held to-day.

I think, next to the excellent performers on the mandolin, that such magazines as yours have rendered valuable assistance to elevating mandolin and the mandolin orchestra. I must not slight the excellent writers for the mandolin either, as in the last five years many really first-class ones have arisen.

There is no reason why any orchestra should complain that there is no music published fit to play, as there is more good music published to-day for the mandolin orchestra than any other instruments.

Since the numerous writers are expressing their opinions on writing the music for the mandola, the orchestra, I think, is destined to become more popular than ever.

The mandola, in my mind, lends variety to the orchestra, and its use should be encouraged by the leader and members of every club. Since music is now being published for the mandola in both tenor and treble clef, it should do away with all the old time cry that "we cannot get music properly arranged."

We have used a mandola in our club for the last three years, but must tune it an octave lower, as we have too large a model to be tuned a fifth. Mr. Foote's article in the last number of THE MUSICAL TEMPO I think should enlighten some of the mandola players on the tuning question.

The tuning of a mandola seems, among musicians generally, left to the discretion of the leader, whom it is supposed ought to know. Yet I am beginning to think that as far as the history of the instrument is concerned, very few are conversant with it. I myself, while leader of our orchestra, must confess that I have instructed our mandola player on the strength of my experience with the instrument.

My experience (and I might include many others) has been somewhat limited.

The articles so far published have, to a great extent, enlightened mandola players in general, and if they base their articles on history, I for one should like to hear more of it. But now I find myself wandering from my original thought "The Mandolin Orchestra."

If a club of mandolins and guitars is to be called an *orchestra*, then they should produce orchestral effecst.

For instance, imagine the effect produced by a half dozen violins and a bass viol or two, then also imagine the effect of several violins, clarionet, flute, piccolo, viola, cello and bass, what a difference there is. It has been for many years, my wish and only dream to listen to an orchestra composed of mandolins and guitars of various proper sizes Yet without the endorsement and demand of the teachers in general, I think the realization of my dream is far distant. I think manufacturers are more or less to blame for the present state of affairs, so many of them not understanding the wants of the mandolin orchestra. There is no necessity for there being two sizes of mandolas,—that is, one tuned a fifth and the other an octave. It should be one or the other, and with the ideas so far presented by some of our leading teachers and leaders, manufacturers should strive to add color and the important needs of the Mandolin Orchestra.

ANXIOUS SUBSCRIBER.

Here are the answers to your questions.

REDDY Q. DUSS.

Banjo Club.—A few persons who practice, or try to, together. When they become angry and swing their banjos around promiscously they are called a Banjo *club*.

Full Banjo Club.—Is composed of players on the banjeaurine, piccolo, ordinary and bass banjos. Anywhere from four players up, with about a quart of whiskey per player, constitute a *full* Banjo Club.

Professional.—Profess you know all. Correct.

Keeping time.—A player who is hard up intends to sell his watch, but finally decides to keep it.

Playing in time.—Always quit 'playing in time' to avoid missing dinner, supper, breakfast, or any other meal excepting oatmeal.

Critic.—A '*crit* (*ic*) *ter*' who understands nothing about music (or anything else for that matter) but who writes to the papers saying, that Percy Fity-James De Vere's (a patent-leather-hair-parted-in-the-middle-one-eyed-eyeglass-player) solo was a grand musical treat, while John Henry Brown's (who is really a fine player) was a dismal failure.

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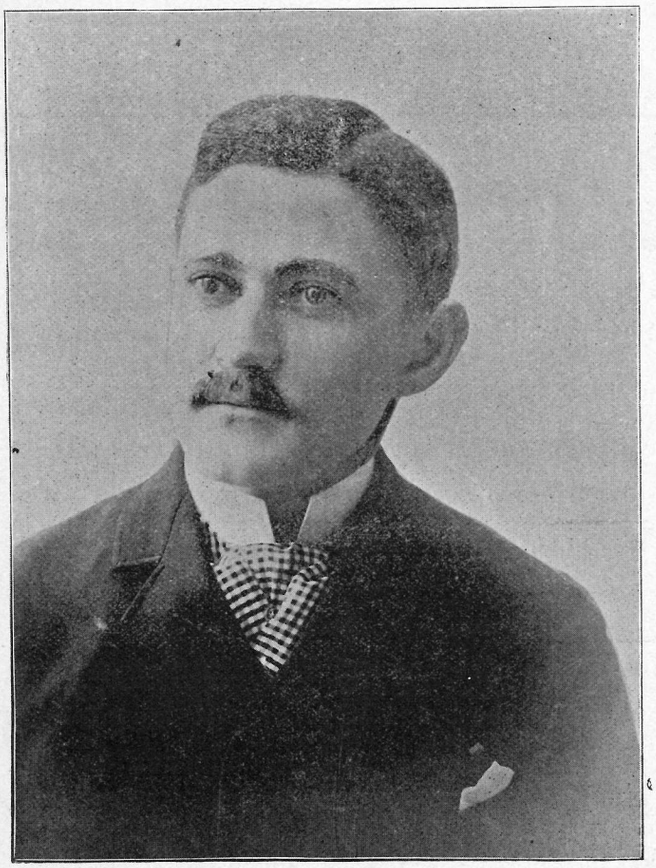

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SIGNOR PETTINE.

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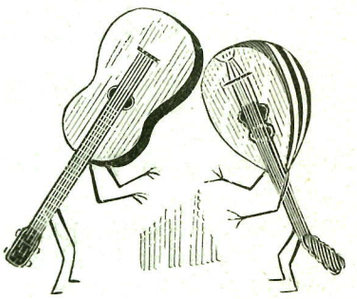

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